

# University Chronicle

VOL. IV

FEBRUARY, 1901

No. 1

## UNIVERSITY DEMOCRACY.\*

By BENJ. IDE WHEELER.

As we approach another fateful Thanksgiving Day our hearts and our hopes are all united in the work of those who are to represent us on the arena. We are many individuals; each has his own lessons to learn and his own dinner to get; one worries about analytic mechanics, another about the theory of equations; the ambition of one seeks earnestly unto the third grade, the heart of another will fail if he fall short of unanimous firsts; one has his eye on an editorship, another on a class-presidency, another on a Phi Beta Kappa key, another on shoulder straps; some think the ideal man is the one who knows most about crushing, drilling, cupellation, and scorification; others find him in the one who consorts with Aquinas and Scotus, Hegel and Kant. A modern university is indeed a strange mixing-bowl in which all the ambitions, all the views of life, all the scientific zeals, all the forms of personal strength meet and gain expression. We are many individuals with many individual notions and many individual aims, but we can all be one and are one in our solicitude for Pringle's knee.

It may be a very noisy thing, and a very undignified thing to do, to join the great *concentus virtutum* which rises

\*The President's address to the students at the University Meeting, November 23, 1900.

from the rooster's section on the great field day, but it is our way,—a crude way, but all the same, our way, our well-intentioned way of saying that we are one, one people, one household, one life. We have some one thing we are interested in, one thing we are in earnest about; we are utterly, finally, and irrevocably committed to the view that there is one particular side of the field where that ball must go.

If the old university was so named because it was the assemblage into one bond of all the guilds and clubs, and schools, the modern university holds the title because it is an assemblage into one of all the colleges, all the courses, all the life-aims, and all the generous ways of reaching them.

A university is a place that rightfully knows no aristocracy as between studies, no aristocracy as between scientific truths, and no aristocracy as between persons. All that can make one man's study better than another's will be the devotion and clear-headedness with which he pursues it. All that can make one doctrine nobler than another will be its deeper reach toward a solid foundation in those eternal verities on which the world stands. The light-house, not the wind-guage, is our symbol. All that can make one student better than another is cleanness of soul, cleanness of purpose, cleanness of thought, and cleanness of life.

The home is democratic, not because there are no weak ones in its bond, but because no one is overlooked and despised because he is feeble, and because all are united by the common hearthstone and in the mother's love. The university is democratic, not because there is within it no diversity of talents and of worth, but because all are judged by higher standards than those of blood or birth or influence, because every man has a man's chance, and all are united in ideal loyalty to real truth.

I may be speaking to no present need, but if there be any of you who have been led astray into the service of the false gods of social distinction, I abjure you in the name of

the academic faith that you forsake your sins and return to the altars of Athena. Let the university be what it is set to be, the home of the intellectual democracy. Do not bring in here and do not suffer anyone to bring in here any ghostly similitudes of those discriminations which divide people in the outer world according to prejudice of family, riches, race, and occupation. Do not tolerate in yourself, do not recognize in others an arbitrary self-rating according to unreal tests, such as family connections, membership in particular bodies, and worldly possessions. This is a place where "handsome is as handsome does."

## THE DECLINE OF GREECE.\*

By W. S. FERGUSON.

By Greece is meant the Greek people. This undoubtedly reached an exceedingly high stage of civilization which it did not maintain. Much new light has recently been thrown on its rise. The Homeric poems are not now unintelligible phenomena standing as enigmas in the gray dawn of Greek history. Long vistas have been opened to view reaching far back of the times in which these poets lived, and the historian of Greece no longer begins with a criticism of the Homeric and Hesiodic myths, but rather makes that the opening chapter of his second book. The first book deals with the Mycenaean age, its rise and fall. It is not with the decline of this, the earliest Greek civilization, that I have to deal here. That was not final. A new era of advance followed, reached its climax, and in turn declined.

Asia Minor was the scene of the Renaissance. In the Aeolic and Ionic cities the fresh spirit of the expanding age, acting upon traditional material and using traditional forms of expression, produced the Homeric poems. A little later, acting on contemporary life and using new forms of expression, it produced the lyrics of Sappho and Alcaeus, the bitter invective of Archilochus and the enlightenment of the Ionian philosophers. But when in 493 Miletus, the greatest city in the Greek world, fell, the prosperity of Ionia

\* Read before the Historical Section of the California Teachers' Association, December 28, 1900.



came to an end. The Persian Wars brought independence to the coast cities but also the enmity of the *hinterland*. Trade with the interior had been the main artery of Miletus, Ephesus, and the other Greek foundations. This was cut by the hostility of Persia and the Athenian Empire, and Ionia languished. At the same time Athens advanced. Its citizens were inspired by their glorious share in the war of independence; its empire gave it the carrying trade of the Aegean; its splendid harbor made it the meeting place for the shipping of the world; its situation was equally advantageous for trade with Egypt, Thrace, the Hellespont, the Black Sea region, and Italy; manufacturing on the large scale began and slaves were imported by the thousands. The center of commercial and industrial, artistic and intellectual life passed, after the Persian Wars, from Miletus to Athens. Here it remained for upwards of two centuries, though Syracuse threatened all the while to draw it still farther westward. In 338 Athens was still, in all but political strength, the leader of Greece—of the new Greece which had succeeded that of Mycenae and Cnossus.

This is the Greece of which Grote wrote. But Grote fixed his glance on one part of it only. Athens meant for him Hellas. For him the failure of democratic Athens was the failure of the Greek people. Its decline was complete when Philip won at Chaeronea. "With sadness and humiliation he brings his narrative to a close" with the career of Demosthenes' nephew, whose greatest boast it was to have won gifts for Athens from contemporary sovereigns. It was no justification for Demochares that he went into exile for the political principles supposed by Grote to have been dead, and employed the money given by the kings to oust a foreign garrison from the walls of Athens. Grote did not mention the fact that the leading statesmen of Greece had done the same thing, when Greece had not even the excuse of political weakness to justify such conduct. Nor did he give the third century Athens credit for its heroic attempts, renewed again and again, to maintain its freedom and

neutrality in the face of a kingdom which the fifth century Athens would have been powerless to resist. A people which five times in a hundred years rises in revolt against a foreign domination has not lost its love of freedom. Surely the greatness of Athens, if that consists in its love of freedom, does not end with Chaeronea! Nor is Athens equivalent with Greece. Macedon itself was a Greek nation; Alexander was a Greek conqueror; the history of the Greek people continues, modified by Chaeronea, but not ended.

Curtius also wrote the story of this same Greece. But Curtius was a greater artist than historian, and his standard of measurement was an aesthetic standard. Using this, he found the latter part of the fourth century marked by a decline in creative genius in art and literature. The Hellenistic period but imitated the types created in the Hellenic period, and the imitations soon fell far short of the originals. But the aesthetic standard is an incomplete measure of a nation's greatness. It takes account of the flower of a civilization only, and this may reappear if the roots are not cut. Greece had once already "renewed its mighty youth." The Dorian invasion destroyed the bloom of the Mycenaean age, but none the less a new bloom came. And, as Jakob Burckhardt in his recent History of Greek Culture has emphasized, the possibility for the growth of a civilization of the highest rank is not wanting so long as the necessary political and economic foundations remain. These *did* remain in the Hellenistic era. For at that time the Greek people built cities which had hundreds of thousands of inhabitants for the tens of thousands of the fifth century capitals; it handled talents where the old Greeks had handled minas; it constructed roomy and comfortable dwelling houses whereas the victors at Salamis had lived in hovels; it knew empires within which one could travel a thousand miles in the same direction whereas the old states lay, as Aristotle claimed they ought to lie, for the most part within the horizon of the soldiers on their citadels, and the rights of intermarriage and intertrade (*connubium*

*et commercium*) were the common possessions of a whole world. The foundations for a new and broadened culture were thus by no means wanting.

It is a right doubtful assertion, moreover, that the third century entirely failed in artistic creations. The Venus de Milo is perhaps a blending of the spirit of the fifth century with the grace of the fourth and as such is not new. But what of the frieze of the great altar of Zeus at Pergamon? What of the works of the Rhodian school? It is, at any rate, more correct to speak with Overbeck of an "after bloom" than of a decline of art in this century. What was wanting was the religious inspiration of classic Greece, but this very lack makes it appeal all the more to us moderns whose religious atmosphere is not Greek. Its originality is evident in its realism and its range of subjects; in technique it could but hold its own, and that was enough. Moreover the art of symmetrical arrangement was developed. The Acropolis at Athens in the fifth century was adorned with many matchless sculptures and buildings. But in and between them stood countless *stelae* with inscriptions, a store house and a tumble-down temple, several unfinished buildings, and a number of fenced enclosures and altars. Its effect must have been not unlike that of a modern graveyard or of the interior of a museum of antiquities. On the other hand the citadel of Pergamon was laid out according to a well considered plan and so were the pleasure grounds of Daphne and the royal quarters in Alexandria. This was certainly an advance.

Nor is the assertion true that literature was no longer creative. To say nothing of the New Comedy, which the Romans preferred to the Old, the Hellenistic period created two new types which had a mighty influence on all succeeding ages. Theocritus has long since been given his honorable place as the inventor and greatest master of idyllic poetry. But it is only recently that new papyri have shown us that contemporaries of Theocritus were the creators

of the novel. The two types belong together. Romanticism and feeling for the beauty of natural objects are characteristic of both—the one a result of life in large cities and its lack of country charms, the other the result of a higher and more worthy estimation of woman. It can hardly be viewed as a mark of decadence that the third century records the names of women who were not courtesans, whatever we may think of the rôle played in politics by ladies of the royal families. Fiction, moreover, found a rich material in the tales of strange adventures brought back from the far East which had been newly opened to the Greeks as a kind of wonderland. The *Odyssey* had, in accordance with the fashion of its age, expressed in verse the stories of the first bold mariners who sailed the western Mediterranean, just as Shakspeare's *Tempest* was composed in the atmosphere of the marvellous which the returning explorers from America had created. The prose novel of the Hellenistic period was the offspring of similar conditions.

Both Curtius and Grote have much to say of a decline in morality in the latter part of the fourth century. This would be serious if true. Droysen thinks it a fact, and throws into lurid light the degenerate morals of Greek society at the turn of the fourth and third centuries. He cites as his authority the *New Comedy*. This certainly reveals a looseness of family life, if modern standards be applied; but the same, or worse, is true for the comedy of Aristophanes. Comedy always exaggerates, and the plain speaking of Greek comedy proves immodesty, or lack of refined feeling, not immorality. Much is so explained, but much still remains to be explained; and it cannot be doubted that infidelity to the marriage vows was one of the weak points of Greek society, as of every society where slaves exist. That the third century was worse than the fifth, or that it was as bad, is in itself doubtful, and refuted by the evidence. At any rate, the relations of the sexes were not such as to lead to a decrease in population; indeed, until Alexander gave to the Greeks elbow-room, the

problem facing political theorists was the *over*-population of the country. The stream of emigration into Asia which followed its conquest did not cease at Alexander's death, and remedied a great economic evil. For the same causes which had produced the early colonization of the Mediterranean fringe were again operative. And this time another evil was joined to over-population. The influx of slaves was pushing the free workman to the wall, and large estates, worked by slave labor, were everywhere replacing small holdings. Slaves were the machinery of antiquity and working as they did, without wages, became its curse. It was the institution of slavery that made manual labor degrading for free men, turned the best intellects from those technical sciences which have invented gunpowder and the means of defense against brute strength, and converted the small farmers either into city mobs which made livings by selling their votes, or into professional soldiers whose devotion was given to their general and not to their state. Although slavery still continued its evil work and ultimately destroyed the culture of antiquity, Alexander opened up a new world to the landless Greeks, and so relieved the pressure without degrading the men. And in this way there were set to new and honorable tasks both the mental alertness of the Greek people, which showed itself at the time of the apostle Paul in a desire "to tell or hear some new thing;" and the nervous restlessness of the city states, which Plato compares to that of a fever-stricken patient who turns now to one side and now to another in the hope of bettering his condition. Hardy settlers made new homes for themselves on the shores of the Caspian Sea, by the Jaxartes river, and at the foot of the Himalayas. These at any rate can hardly be said to have lacked the virile qualities of their ancestors who fought at Marathon. As well call the age of Drake and Raleigh degenerate because Shakspeare wrote loose comedies! It was not because Athens and Sparta produced sons less capable than those of the fifth century that Macedonia came to the front.

War had become a task for professionals. Iphicrates, Epaminondas, and Philip made war machines out of trained soldiers with whom the citizen levies could not cope. Furthermore, the genius of Philip must be put into the scale, and the resources of a large state at his free disposal. Macedon was naturally stronger than the city states of Greece individually, and union among them was impossible. The sternness of the conflict of 338—the odds being as they were—shows that old Greece was as vigorous as ever. Its moral fibre was still sound, else the Stoa and the Garden had not arisen and become popular at just this time. The doctrines of Zeno and Epicurus replaced the Homeric religion for educated men who had lowered the old gods to the level of kings rather than joined the masses in elevating their sovereigns to Olympus. The deification of a foreign potentate was not a mark of subserviency, but an expression of international courtesy; and the convenient doctrine of Euhemerus that Zeus and the other gods were but kings deified because of their services to mankind, gave to a Ptolemy or an Antiochus an easy ascent to godhood, and won for him reverence and loyalty from subjects whose devotion was not secured by any principle of hereditary succession. In this way the Caesar-worship of the third century is to be understood. The masses were superstitious as they always had been; there was vice in big cities then as now, and instances of corruption and effeminacy in high society are not confined to the present advanced age. But the main body of the Greek nation was sound in the third century—not in Macedon alone, but in old Greece too; it was humane, as in the fifth century it had never been; it had the proud consciousness that the whole world was at its feet; it was not inferior to its past in literature, art, and love of freedom, and in two points it was distinctly superior,—in politics and in science.

Politics had been a science in old Greece which had occupied the minds of its greatest thinkers. At Athens there had been elaborated an instrument of government

wonderful in its delicacy and perfection. But it was meant for Athens only and could not expand; no Athenian dreamed of extending its privileges to non-citizens; it was too much a government by the people to admit of a strong executive; and the like was true in other cities. It remained for the third century to prove that a union of city states was possible which should avoid the weakness of an amphictyony and the arbitrary domination of an hegemony. The third century created federal institutions, created a united whole out of autonomous members, with a strong head invested with constitutional authority—a creation of unparalleled magnitude in European history. Had it come at the time of the Persian wars, who can imagine the course Greek history would have taken? Coming when it did, it served but to aid the long wars of the Hellenistic monarchs in producing a balance of power in the Greek world like to that which preceded Chaeronea. In the fourth century it was Macedon which destroyed the equilibrium; in the second it was Rome. Fourth century Greece, which could muster 200,000 foot, was conquered by less than 30,000 Macedonians, and Hellenistic Greece, which could put infinitely more troops in the field, was subdued by less than 50,000 Romans. Rome was a strong power, but the Greek people, if united, was incomparably stronger. The Aetolians were in truth not far wrong when they claimed credit for beating Philip at Cynoscephalae. The friction between the city states of classic Greece, and between the kingdoms and leagues of the Macedonian era, undoubtedly called forth the best energies of the Greek people, furthered the clash of ideas from which truth issues, prevented the intolerance of religious uniformity, and made impossible the dead level of thought which characterized the Roman peace, but it was not an unmixed blessing. It made Greece powerless to strike or to defend.

And the third century was superior to the past in science also. The Hellenes did many great things in the course of their eventful history, says Beloch, but "the greatest thing

they accomplished, that which assures them for all time the foremost place among the nations which have influenced the destiny of the human race, is that they were the first to free mankind from the bonds of superstition,—they were the founders of science. And it is precisely in the time between Alexander and the Roman conquest that Greek science reached the height of its development,—a height to which human knowledge did not again attain till seventeen or eighteen hundred years had passed." In proof of this statement it is sufficient to mention the names of Aristarchus of Samos, Euclid of Alexandria, and Archimedes of Syracuse. Aristarchus forestalled Copernicus in proving that the sun is the center of this planetary system and that the earth turns on its own axis. The fifth century had believed the earth flat and motionless and the sun a fiery mass 'perhaps as big as the Peloponnese.' Euclid wrote the most remarkable mathematical book that has ever been written—a book, which, translated into as many languages as the Bible, is everywhere used to-day; and Archimedes was in theoretical science a man of Newton's class, although his application of science to practical purposes has won for him his popular reputation.

Philology, too, is a creation of the third century, and it is rather unkind of the science that for a long time it showed so little appreciation for the age of its birth. Latterly it has changed its tone, and perhaps it may come as a surprise to some to learn what modern historians and philologists think of this century. Professor Beloch of Rome, known as one of the most brilliant of recent Greek historians, says: "What Italy was in the fifteenth century, that, but in a still higher degree, the Greek countries were in the third century before our era. For at that time there existed outside of the Greek world nothing whatsoever except barbarian and semi-barbarian lands. And the Greek people stood at the summit of its development." And again: "The Greek people of the third century was ethically and intellectually at least the match of its



forefathers of the classical time, and in addition it had the consciousness that the world was mentally and politically subordinated to itself." Benedictus Niese, who has first treated the Hellenistic age as a whole in his great work on the Grecian and Macedonian states, has something similar to say: "It must not be imagined that Greece was at this time defenseless, resourceless, or ruined. To be sure, the states earlier powerful—Sparta, Athens, and Thebes—had fallen from their heights and the time of their greatness was past. But others had risen in their stead, and when one looks over the country as a whole one can speak quite as well of advance as of decline. Greece was a blooming *herrliches* land, its plains well-planted with all kinds of grains and fruit-trees, its mountains clad with forests, and its pastures rich with flocks. In spite of the great emigration it was thickly populated. . . . In comparison with the past much was lost. Outside in the Orient a new Hellas came into being which took with it a good part of the nation's energy. But there were gains too—a broadened point of view and a finer humanity. Greece was a fountain of spiritual and material force, a possession of priceless value." The view of Adolf Holm is too well known to need quotation; he has been one of the foremost champions of the Hellenistic age.

There was, then, a steady advance in ethics, morality, humanity, science, politics, and economic and social conditions from the fifth century to the second; new fields for literature and art were being continually opened up and new types created; civilization and knowledge were being widely diffused. If the chief progress of the human race from the fifth century B.C. to the present time has been the extension of culture from a comparatively small group of city-states to half a world of men and women,—then the age of Alexander and his successors witnessed one of the most important steps in that development. If that progress has consisted in the advance of science, in man's control over nature, and his knowledge of his relation to the universe

and to the world of plants and animals,—then the same importance attaches to the third and second centuries B.C.

Such was the Greek people when Rome destroyed the equilibrium and conquered the eastern states one after another. Rome was no gentle conqueror. The atrocities of a Roman victory had been already experienced by Greeks in Italy and Sicily, and many a prosperous city went to the ground in the course of the Punic wars never to rise again. Diplomatic reasons often curbed the Roman armies, so long as the policy of fighting Greeks with Greeks was followed. But nevertheless the history of Rome's progress in the east is but one long succession of tales of cities burned and citizens massacred or sold into slavery. No less than Polybius, a friend of Rome, is our authority for the statement that Roman armies, when they stormed a town, often spared no living thing. In the lust for slaughter men, women, children, and even animals were hewn down by the brutalized soldiery. The fate of Corinth is known to all. And the conquest was not the worst, bad though it was. The Pascha-rule of the Roman proconsul was still worse. It is an old saying that a provincial administrator under the republican *régime* made of the booty he exacted from his province three parts, one to pay his election expenses, one to enable him to spend the rest of his days in luxurious living, and a third to bribe the jury when tried for extortion. From 146 to 88 B.C., Greece lay prostrate and helpless. Apparently all was well. "But," says Beloch, "as soon as the first opportunity for liberty offered itself, in the Mithridatic wars, a terrible outburst of Hellenic national feeling followed. The dangers which lay slumbering under the calm surface were revealed. Roman power in the east fell together like a house of cards. But it was now too late. The long foreign domination had done its work. The Greek nation no longer possessed the moral force to maintain the independence it had regained. The heroic contest of Athens remained fruitless, but it cast like a blood-red sunset sky a transfiguring glimmer upon the

setting of the nation. Now Greece was suddenly dead. It never renewed the attempt to oppose the foreign rule."

It was not economically alone that Greece suffered under its Italian mistress. Intellectually it went down step by step as Rome advanced. Rome, it is true, assimilated Hellenic culture, but the process of assimilation lowered the standard; for Rome was not Hellas. But it was in the character of its people that Greece most of all deteriorated, and that was fatal. The provincial system of the republic ruined the moral fibre of not Rome alone; it ruined that of the provinces also. Cowed by the domineering lordship of a rapacious governor and his equally rapacious staff, deprived of all hope of justice through the corruption of the Roman jury courts, crushed in trade by the unequal competition of the Roman knights, scoffed at and despised even because of his higher culture, the Greek soon proved the truth of the Homeric saying that the day of slavery takes from a man the half of his virtue. In the third century the doctrine of Aristotle that the Greeks were a chosen people, set apart to rule and to instruct the world, found general acceptance, and was true. In the first century they were called *Graeculi*, and deserved the title.

## THE HAWAIIAN TERRITORIAL ACT.\*

By ARTHUR C. ALEXANDER.

Congress at its last session enacted laws for the government of Hawaii and also of Porto Rico. These laws have already been in operation for some months. It is the purpose of this paper to discuss briefly the features of the Hawaiian Territorial Act and to show somewhat how these have been made to conform to American ideas and precedents.

I cannot claim to be an expert in either law or political science, and at the outset I shall have to ask the forbearance of those present who have the right to be called such experts. However, I was born and brought up at the Islands. I am familiar with their history, and with the conditions prevailing there, and I trust I can at least discuss them intelligently, if not with the skill and authority of an expert.

The problem of extending the government of the United States to the Hawaiian Islands with as little disturbance as possible was very much simpler than that presented in the case of Porto Rico. The population of the Hawaiian Islands was in a great measure American,—American at least in ideas and aims, if not in nationality,—the laws and customs of the country were American in that they were thoroughly Anglo-Saxon, the form of government at the time of annexation was that of a republic controlled by men of American sympathies, and the people for some

\* Read before the Outlook Club of Oakland, January 24, 1901.

years had been expecting and preparing to become an integral part of the United States. The republican government in existence at the time of annexation was the product of years of experience,—some of it very bitter experience too. Every provision of its constitution had been the subject of long and careful study by the wisest and best men of the community, and it had been adopted only after full and free discussion by all. I very much doubt if a better system of government could have been devised,—i.e., better suited to the peculiar conditions at the Islands,—and I doubt also if the Islands will ever be as well governed again as they were under the "Republic of Hawaii." The act of Congress establishing the Territory of Hawaii, as we shall see, was based in a great measure on the constitution and laws of this republic.

The joint resolution of Congress by which the Islands were annexed directed the President to appoint "five commissioners, at least two of whom should be residents of the Hawaiian Islands, who shall, as soon as reasonably practicable, recommend to Congress such legislation concerning the Hawaiian Islands as they shall deem necessary and proper." The President in his choice of commissioners showed his appreciation of the importance of the task before them. The American members of the commission, Senators Cullom and Morgan, and Representative Hitt, were men of unquestioned ability and experience, and men who had taken an active interest in the annexation of the Islands,—one of them, Senator Morgan, had previously visited the Islands and devoted much time to a study of the social and political conditions there,—and the Hawaiian members, President Dole and Judge Frear, were not only men of ability, but also men who were thoroughly conversant with affairs at the Islands and vitally interested in the establishment of good government there. This commission met at Honolulu, August 18, 1898, six days after the formal transfer of sovereignty, and devoted themselves with energy and industry to the formulation of the new system of

government. The problem before them was in brief to devise a system of government that should conform closely to established American standards and at the same time retain those features of the previous system which had been found to be especially adapted to local conditions. As might be inferred from the personnel of the commission, their work was thoroughly and conscientiously done. Their report was transmitted to Congress on December 8, 1898, and recommended the passage of three bills, which they had prepared, *viz*: "A bill to provide a government for the Territory of Hawaii," "A bill relating to Hawaiian silver coinage and silver certificates," and "A bill relating to postal savings banks in Hawaii." The work of the commission was practically embodied in the first of these bills, which provided a complete territorial form of government for the Islands.

Owing to the press of other important business before Congress, this bill failed of immediate consideration. In the Senate it was referred to the Committee on Foreign Affairs, was reported back with amendments, considered in the Committee of the Whole, ordered printed, and finally passed with more amendments in March, 1900. In the House of Representatives its history was somewhat similar, it having been referred to the Committee on Territories, reported back, considered by the Committee of the Whole, printed, and passed with amendments about the same time that it passed the Senate. The bill as passed by the Senate differed in many important particulars from that passed by the House, which necessitated further change. A committee for conference was appointed composed of able men who were familiar with the provisions of the bill. The two bills were brought into agreement by them, and, at the same time, were divested of several harmful and useless amendments. The bill in its final form under the title "An Act to provide a government for the Territory of Hawaii" was passed by both houses of Congress on Friday, April 27, 1900, and went into effect forty-five days later, on June 14, 1900.

I have not attempted to follow in detail the weary struggle to get the bill through Congress and the history of the many amendments that it underwent at various times. In its final form the territorial act contained the most essential features of the bill drafted by the commission and granted the new territory some rights and privileges not accorded to the older territories.

That Hawaii should be given a territorial form of government was assumed almost as a matter of course. It hinged on whether the inhabitants were qualified to exercise the suffrage and assume the responsibilities of a republican form of government. Judged by their previous history, they were evidently qualified for such responsibilities.

"The constitution and . . . all laws of the United States, which are not locally inapplicable," were with two exceptions extended to the new territory. These exceptions were: first, a federal statute containing a provision requiring all the laws, with certain exceptions, passed by any Territorial Legislature to be submitted to Congress for approval or disapproval. "This provision," to quote the report of the Committee on Territories, "states no time in which such disapproval may be made, and a law may thus be disapproved long after it shall have gone into effect, and long after important rights of property may have been affected by it, and in virtually repealing the section, so far as Hawaii is concerned, no power is taken from Congress to repeal or change the laws passed by any Territorial Legislature." Secondly, a statute which provides that "no corporation or association for religious or charitable purposes shall acquire or hold real estate in any territory during the existence of the territorial government of a greater value than fifty thousand dollars." This statute would have done injury to certain large estates which are held in trust for charitable purposes, for the education of Hawaiian youth, and for the care of the sick and aged. It would also have affected the local branch of the Young Mens' Christian Association, which has property in excess of \$50,000.

The constitution of the Republic of Hawaii and some seventy-three laws, which were specified by name, were repealed, and all other "laws of Hawaii not inconsistent with the constitution of the United States" and the territorial act were continued in force. The laws thus repealed were in general statutes that conflicted with existing statutes of the federal government or were made inoperative by the provisions of the territorial act.

In order further to insure the continuity of government it was provided that all legal actions and processes, and all contracts, when not inconsistent with the territorial act, should continue in effect, with one notable exception,—contracts for personal labor or service. All such contracts made since the transfer of sovereignty on August 12, 1898, were specifically declared null and void, and all labor contracts previous to that date were practically nullified by prohibiting any suit for their enforcement other than a civil suit for breach of contract. This provision was inserted by the committees in charge of the territorial bill to meet the demands of the labor unions and also to satisfy a national prejudice against anything resembling slavery in any form.

The successful carrying on of the sugar industry at the Islands has hitherto depended largely on the employment of great numbers of cheap contract laborers. As this is the chief industry of the Islands, the effect of this provision on their material prosperity will undoubtedly be great. At the same time the material loss to the Islands will be more than offset by the gain in those elements which make for Christian civilization and freedom. The future government of the territory will depend for its very life on the development of an intelligent and responsible class of citizens,—a class of citizens that can never be developed out of cheap contract laborers.

That the labor-contract system would be abolished was regarded as inevitable, and the action of Congress was in part anticipated by the sugar planters. While the bill was pending thousands of Japanese laborers were imported and



an effort was made to bring in an equal number of more desirable Portuguese laborers, which was unfortunately frustrated by the American consul at the Azores. The supply of plantation laborers is still inadequate. This gives them an advantage which they have not been slow to appreciate. Wages have been raised on all the plantations, but there is still much restlessness among the men, particularly the Japanese, and the labor situation at best is far from satisfactory.

All persons who were citizens of Hawaii when the formal transfer of sovereignty took place on August 12, 1898, and all citizens of the United States resident in the Islands at that time were made citizens of the new territory. It was also provided that aliens who had resided in the Islands for five years previous to the taking effect of the territorial act might be naturalized and become citizens without being required to make a previous declaration of intention; previous residence within the Islands being considered as if it had been within the United States. This provision offered an opportunity to many foreign residents to become citizens who had not cared to renounce their previous citizenship for that of the Island republic.

The territorial act provides for a Legislature consisting of two houses,— a "Senate" of fifteen members, and a "House of Representatives" of thirty members. Senators shall hold office for four years and Representatives for two years. Under the Republic of Hawaii the lower house had but fifteen members, and a property qualification was required of members of either house. This was thought necessary to prevent in a measure the election of corrupt and irresponsible men, as had frequently happened under the monarchy. The framers of the territorial act apparently deemed it un-American to require of the representatives of the people property qualifications not required of those who elected them.

The Legislature's power is made to include "all rightful subjects of legislation not inconsistent with the constitution

and laws of the United States locally applicable." It is prohibited, however, from granting "any special privilege, immunity, or franchise without the approval of Congress," but "it may by general act permit" the formation of corporations for certain industrial and commercial purposes, which are carefully specified. The Legislature is given power to create counties and city and town municipalities. The power to issue bonds or incur indebtedness is only permitted for certain stated objects, and such bonds cannot be issued until approved by the President. The amount of indebtedness that can be incurred in a single year is limited to one per cent. of the assessed value of all taxable property, and the total indebtedness is limited to seven per cent. for the whole territory and three per cent. for any subdivision of the territory. Any bonds issued must be made redeemable in five years and payable in fifteen years.

The provisions for the organization of the Legislature and its conduct follow closely those for similar bodies in this country, with perhaps two exceptions taken from the constitution of the Hawaiian Republic. Speaker Reed's famous ruling in regard to a quorum was incorporated in that constitution and is retained in Section 24 of the territorial act as follows: "for purposes of ascertaining whether there is a quorum present, the chairman shall count the number of members present." The other exception is the power given the Governor to veto any specific item in any bill appropriating money,—a privilege that the President himself does not enjoy. Neither house can adjourn for more than three days without the consent of the other and a session is limited to sixty working days, which may be extended not more than thirty days by the Governor.

By the territorial act the suffrage is extended to all male citizens, who have resided in the country one year, are twenty-one years old or over, and are "able to speak, read, and write the English or Hawaiian language. Under the Republic of Hawaii the voter for Senator was required

to be in receipt of an income of at least \$600 per annum, or possess at least \$1500 in real estate or \$3000 in personal property. A similar requirement was inserted in the bill prepared by the commissioners, but was struck out in the House Committee on Territories because of the opposition to any such restriction of the franchise.

That Congress made a grave mistake in not restricting the franchise is practically the unanimous opinion of the best and most thoughtful men in the Islands. Their experience of free suffrage under the monarchy was a bitter one, and they fear that the corruption and misgovernment of that period may be repeated. That their fears are justified is amply shown by the results of the first territorial election. With unrestricted suffrage the political future of the Islands certainly does not look bright. The natives are not a vicious class; they are not an illiterate class; to a certain extent they are a comparatively intelligent class; but in matters of judgment they are mere children and will be for years to come. Unscrupulous politicians have stirred up among them a distrust of foreigners and have made use of this distrust to secure their votes for the most corrupt men and for the most unwise and vicious measures. This has been done over and over again to the disgust of right-minded men and with great detriment to good and stable government.

Are our requirements for the suffrage all that they should be, and, if they are not, in what way should they be modified? These questions are going to be answered very definitely before we get through legislating for our new dependencies. It is fear of radical changes in these requirements that has produced so many rabid anti-expansionists. But if the mere ability to read and write is not a sufficiently searching test of a man's fitness to vote, is it not time that we found something better? In the case of the Territory of Hawaii the possession of, or ability to acquire, property would undoubtedly be a better test. I am not prepared to defend the wisdom or justice of so undemocratic a restriction,

but that it would be conducive to good government in Hawaii there is no question. Even if it tended to place the the control of the government in the hands of the moneyed class, it would be but the lesser of the two evils. A strong but selfish government would be preferable to a weak and corrupt one.

The secret ballot system in use under the Republic, with some modifications, has been retained, the cumulative method of voting, which was a feature of that system, being abolished.

The executive power of the territory is vested in a Governor appointed by the President for a term of four years, "unless sooner removed by the President."

The lack of telegraphic connection between Washington and Honolulu renders it necessary that the governor should be authorized to act for the President in certain contingencies. So, in addition to the usual duties and powers of such an executive, the Governor is given power to grant "reprieves for offenses against the laws of the United States" and "whenever it becomes necessary he may call upon the commanders of the military and naval forces of the United States in the Territory of Hawaii, . . . and he may, in case of rebellion or invasion, or imminent danger thereof, when the public safety requires it, suspend the privilege of the writ of *habeas corpus*, or place the Territory, or any part thereof, under martial law," with this proviso, *viz*: "until communication can be had with the President and his decision thereon known."

The Governor and all other officers whose appointment is provided for by the territorial act must be citizens of the territory—a provision that ought to have been inserted in the laws governing the older territories.

A Secretary of the Territory is provided, who shall be appointed by the President and hold office for four years. In case of the disability or absence of the Governor the Secretary is made acting Governor.

The following executive officers are to be appointed by

the governor: an attorney-general, a treasurer, a commissioner of agriculture and forestry, a superintendent of public works, a superintendent of public instruction, an auditor, a deputy auditor, a surveyor, and a high sheriff. The duties of these officials are sufficiently indicated by their titles.

In the organization of the judiciary the framers of the territorial act met the conditions due to the isolated situation of the Islands by a system resembling more that of a state than that of a territory. The courts of the older territories, as I understand it, have both federal and territorial jurisdiction and their decisions are subject to appeal to the United States Supreme Court. Owing to the volume and importance of the Island commerce and their position on the highways of the Pacific, it was deemed best that there should be a separate federal court to try the admiralty cases that are sure to arise, "which," to quote the commissioners, "may be of international importance." The Hawaiian Islands were therefore constituted a federal judicial district, with a United States District Judge, with a district attorney and a marshal, all of them appointed by the President for a term of six years. This federal court was granted "in addition to the ordinary jurisdiction of district courts of the United States, jurisdiction of all cases cognizable in a Circuit Court of the United States." The difficulty of carrying cases to Washington on appeal made it necessary also that the jurisdiction of the local territorial courts should be final and not subject to appeal as in the case of the other territories.

There had been developed at the Islands an excellent judicial system resembling closely that of one of our states. The independence and integrity of the judiciary had been the one bright spot in the history of the later monarchy, and a strong feeling existed against anything tending to undermine it. This and other considerations led to the practical continuance by the territorial act of the judicial system already established, the only changes made being in

the tenure of office and the method of appointment. There are district or police courts, superior courts of record called "circuit courts," and a supreme court of three members. With the exception of the first, which are left for the Territorial Legislature to establish, the judges of all the courts are appointed by the President for the term of four years, and are thus rendered independent of the territorial government. In the original bill prepared by the commission the judges of the supreme court and of the circuit courts were to be appointed by the Governor, and could only be removed by impeachment proceedings before the Territorial Legislature. The members of the supreme court were to hold office "during good behavior" and the circuit judges for a term of six years, following closely the constitution of the Republic of Hawaii. The granting to the Governor of so great power of appointment was strongly opposed as well as the life tenure for the justices of the supreme court, and the method of appointment and tenure of office were both changed while the bill was yet in the committee stage.

"The laws of Hawaii relative to the judicial department . . . except as amended by the territorial act, are continued in force;" the provisions relating to foreign, native, and mixed juries being repealed. All the court proceedings and records as well as those of the legislature are to be in the English language, instead of in both English and Hawaiian as heretofore.

An innovation to the Island courts was the introduction of the grand jury system, which necessarily followed the extension of the United States constitution to the islands.

The territorial act prohibits the local courts from granting a divorce to anyone who has resided in the territory less than two years. This will effectually prevent Honolulu from becoming another Sioux City.

The peculiar land system and land laws already in existence were perpetuated by the territorial act, despite efforts made by certain parties to have them changed. No one familiar with the facts will dispute the wisdom of this

action. The physical features of the Islands and the history of land titles there were such as to preclude any such subdivision of the public land as exists here. The Hawaiian land laws had been developed and adapted to the local conditions by men of more than ordinary ability who had made a life study of the subject. They had stood the test of trial, and under the circumstances it would have been folly to have attempted to extend to the Islands any modification of our own general land laws.

In the joint resolution of annexation it was provided that the revenues from the public lands "shall be used solely for the benefit of the inhabitants of the Hawaiian Islands for educational and other public purposes." The territorial government has therefore not only the control and disposal of the Hawaiian public lands, subject to future legislation by Congress, but has also the sole use of the income from these lands. This notable concession was thought necessary to provide sufficient revenue for the maintenance of the territorial government.

In the disposal of its public lands the Territory of Hawaii was restricted in one particular, *viz.*, that "no lease of agricultural land shall be granted . . . for a longer period than five years." A provision inserted in the territorial act just before its final passage also provides that no corporation shall hold more than one thousand acres of real estate, existing vested rights being excepted. This, as is evident, is intended to prevent the productive land from ever being monopolized by a few great corporations.

The territorial act provides for the election of a Delegate to Congress and constitutes the Islands a district of the United States for the collection of internal revenue and custom duties.

In ancient times the land was so divided that each chief would own a bit of mountain land, a bit of open land, and a bit of fishing ground. This was accomplished by dividing each island roughly into narrow sections running from the mountain top to the seashore, each section usually carrying with it the exclusive right of fishing off the shore.

These fishing rights are still in existence, and in many cases are sources of great profit to their owners. In the territorial act provision is made for the throwing open of all fisheries to the public and for the compensation of the owners of all private fisheries.

Provision is also made in the act for the transfer of the local postal department to the United States; for the retention of all public property by the territorial government; for the establishment of federal quarantine stations at the Islands; for the granting of American registers to vessels registered under the Hawaiian flag prior to August 12th, 1898; for closing up the accounts of the Hawaiian Postal Savings Bank; and for the extension of our Chinese Exclusion Act to the Islands.

In connection with the last provision, it was provided that "no Chinese laborer . . . shall be allowed to enter any state, territory, or district of the United States from the Hawaiian Islands." This restriction was inserted in the bill just before its final passage and is purely and simply a bid for the labor vote of the Pacific Coast. At the Islands there is abundant employment for the Chinese laborers at good wages and with comparatively good treatment. It is hardly reasonable to suppose that they would willingly leave a life of so much freedom for one here where they would be subject to much ill-treatment.

In conclusion, a word as to the services rendered by the framers of the Hawaiian Territorial Act. The act itself bears witness in every line to their ability and the thoroughness with which their work was done. If it contains any catch-vote provisions, its framers are free of all responsibility for their insertion. They sought solely to provide for the Islands the most suitable system of government possible under our constitution, and they did not allow themselves to be diverted by any questions of expediency or policy. It is no small thing that the problem of legislating for our new dependencies has been begun with such an honest effort to give one of them the very best government within our power.



## THE COLOR-PRINTS OF OLD JAPAN.\*

---

By WM. DALLAM ARMES.

---

"What are they?" is a question often asked by those looking for the first time at a collection of Japanese prints. To say that they are chromoxylographs, is to give an answer strictly accurate. But as this is more concise than simple, it may be well to say in non-technical, popular language that they are prints in colors from engraved wooden blocks, as many blocks and impressions ordinarily being required as there are colors.

In Europe towards the end of the eighteenth century similar prints were produced, but as their reception by the public was not such as to encourage their makers, there was no development of the art comparable with that in Japan in the same century.

The Japanese name for these prints in general is *nishiki-ye*, but separate names distinguish the three principal kinds: the long narrow prints are termed *hachirakaki*; the large "broadsides" are *ichimai-ye*; and the smaller, more nearly square prints are *surimono*. Usually each broadside is an independent picture; but often two or three, and sometimes five, six, seven, or nine *ichimai-ye* must be united to get the whole design.

\*A lecture accompanying an exhibition of prints held at Stiles Hall under the auspices of the Art Association of the University of California, February 7, 1901. (The lecture has been expanded somewhat and quotations and foot-notes freely inserted for the guidance of those wishing to read further on the subject.)

These prints were usually the result of the combination of the talents of three individuals; the painter, the engraver, and the printer generally being different persons. The painter drew the design in outline on a sheet of thin, semi-transparent paper, that was pasted face downwards on a slab of wood, usually cherry, cut with the grain, not across it, as are the blocks used by our wood-engravers. Having oiled the paper so that every brush-mark was plainly visible, the engraver carefully cut around the lines of the design with a sharp knife held in the right hand and guided by the left, and with small chisels removed the superfluous wood. After this outline-block had been washed to remove all paper, as many proofs were taken from it as there were to be colors in the finished picture, and on these the artist indicated his color-scheme. Each of these proofs was pasted on a block and a cut for each color made as before. In precisely the same places at the bottom of each were cut a right-angle and a short horizontal line to guide the printer in securing register.

The pigment was applied dry and was mixed and adjusted on the block with a broad, flat brush loaded with rice-paste. A dampened sheet of a tough, fibrous paper, made from the inner bark of the mulberry and admirably adapted for producing the most delicate effects, was then placed on the block, and the ink transferred to it by pressure with the *baren*, a flat disc of twisted paper rolled spirally and covered with a piece of the dried sheath of a bamboo sprout. Sometimes the ink was partially wiped from the block with a cloth or brush or the ball of the thumb, as is done by our printers of etchings, and what is termed a "gradation print" produced.

Ordinarily, as has been said, as many blocks and impressions are required as there are colors, and in some modern work, as the *Kokkwa*, the great art-work in which Mr. Ogawa of Tokyo is reproducing masterpieces of the various schools of Japanese art, the finished picture is said to be the result in some cases of no less than ninety

printings.\* But in the old work new shades and tints were often produced by superimposing two or more colors, and Dr. Anderson states that "the effect of printing from two or more blocks was obtained in some cases by preparing a single block with ink of different colors."† Sometimes a deeply incised, uninked block was used to emboss certain parts of the design; waves, foliage, the patterns of cloths, and the folds of *kimonos* being thus treated. This is not as common in the *ichimai-ye* as in the *surimono*. These small prints were usually printed with greater care on a finer quality of paper, and were frequently given added richness by the use of gold, silver, and bronze powders, powdered mother-of-pearl, and flakes of gold leaf.

The method of printing seems to us slow and crude, but the results leave little to be desired. The impression is much more thoroughly under the control of the printer than in even the best of our machine-presses, and seldom is there a fault in the register. Much of the success of the finished picture depended on the care taken by the printer, and prints from the same blocks vary quite decidedly in value. The method of applying the ink to the block accounts for the fact that it is almost impossible to find two prints from the best period that are precisely alike: sometimes there is but a slight difference in the colors, sometimes the whole color-scheme is different.

Gradation-printing came into use comparatively late and is to be found mainly in the landscapes of Hiroshige and his imitators. A cheap, late print representing a huge fire burning in the foreground of a snow-clad landscape, is in this respect noteworthy. The column of smoke from the fire extends across three-quarters of the picture, and the gradual loss of density of the smoke as it rises is admirably represented: the red of the flames shades off into the gray smoke, so dense that the ridge of snow just back of the fire cannot be seen through it; the whiteness of the next

\* Hill-Burton, M. R.: Photography and Color-Printing in Japan. International Studio, 5:250.

† Anderson, Wm.: Japanese Wood Engravings. London, 1895, p. 64.

ridge can faintly be perceived; the next is quite apparent, as is the distant cone of Fuji; the red glow of the sunset sky is also seen through the dark gray; and near the top of the picture the gradually deepening blue of the sky is visible through the gradually lightening gray of the smoke. Whatever may be its shortcomings otherwise, as a specimen of gradation-printing, the picture is a great success.

These color-prints first became known to Europeans generally in 1862. In the Japanese section of the International Exposition held in London that year, Sir Rutherford Alcock exhibited a small collection of rather late examples that attracted considerable attention. Mr. John Leighton made it the subject of a lecture at the Royal Institution that he later printed as a pamphlet and illustrated with a reproduction of a print by Kunisada. In the same year a number of artists resident in Paris—Stevens, Whistler, Diaz, Fortuny, Legros, *et al*—became interested in the prints and began to collect and study them. Naturally they had considerable influence on their work, Whistler in particular having in his early works almost as much in common with the masters of Ukiyo as in his later he has with the great Spanish painter with whom he is so frequently associated. One of his "symphonies" is hardly more than a transcript of "The Balcony" of Kiyonaga, and in another he follows Toyokuni so closely that even the little red decorative label on which the Japanese artist placed his signature is reproduced. His "nocturnes" are Hiroshiges done in pastel or oils.

As interest in the prints increased there arose a desire to know the history of the artists who had produced them. The revolution of 1868 opened Japan to foreigners, and a number of educated, appreciative connoisseurs were attracted thither. These studied with more or less thoroughness the art of the country and on their return to their homes published works on the subject. Other connoisseurs without the advantage of residence in Japan, but with the aid of Japanese lovers of their country's art who

had become domiciled in Europe and with access to the large collections that had been formed by museums and by private collectors, added to the literature of the subject. The publications of Anderson, Strange, and Holmes in England, Gonse, Bing, de Goncourt, and many others in France, Gierke, Brinckmann, and von Seidlitz in Germany, Madsen in Denmark, and Jarves, Morse, and Fenollosa in America have made accessible a mass of information in regard to Japanese painting in general and the especial school now under consideration in particular.

It has been shown, as was to be expected, that there has been a gradual evolution of the art of printing in colors from wood-blocks, and, thanks mainly to the researches of Mr. Fenollosa, the various steps in this evolution are now accurately known. A brief resumé will contribute to the appreciation of the prints.

Japanese painting, like the other arts of Japan, its poetry, and its science, is of Chinese origin,\* and came to the island kingdom by way of Corea in the Fifth Century, A.D. At about the same time Corean painters made known to the Japanese the Buddhist art that had arisen in north-western India, apparently under late Greek influence. This had much in common with Byzantine art, being stiff, formal, and hieratic in character, and glorying in the lavish use of gold and rich, but somewhat sombre, colors. The Chinese school, on the other hand, produced mainly black and white work that in the swift, easy flow of its lines gave evidence of its calligraphic origin. "All Chinese and Japanese critics," says Mr. Theodore Wores, "assert that painting is but a species of writing."†

By the union of these two and the peculiarly Japanese idiosyncracies, Japanese painting was evolved, the various schools depending on the varying proportions in which the

\* Cf. Anderson, Wm.: *The Pictorial Arts of Japan*. London, 1886.

Bing, S.: *The Origin of Painting Gathered from History*. *Artistic Japan*, Nos. 13 and 14.

† Wores, Theodore: *An American Artist in Japan*. *Century Mag.*, 16:679.

ingredients were combined: the Tosa, for instance, has a preponderance of the Buddhist element; the Kano, of the Chinese; the Shijo and Ukioye, of the Japanese.

The Tosa and Kano schools were aristocratic, courtly—the first connected with the court of the Mikado at Kioto, the second with the court of the Tokugawa Shoguns at Yeddo, or as it is now called, Tokyo. About 1620 Iwasa Matahei, who had been a student of the Tosa, and later of Kano school, broke away from their formalism and traditions and painted in a freer, more vigorous, more realistic style. Moreover, instead of confining himself to subjects drawn from the courtly life, the history, and the aristocratic literature of Japan and China, Matahei painted the subjects that he saw in the every-day world about him. His example apparently was not immediately followed, but in the next century there arose a class of bourgeois artists who looked back to Matahei as their master, and to the school that was founded there was given the significant name Ukioye—Painting of the Floating (or Passing) World. This was, it must be remembered, distinctly the people's art; its artists were despised by those of the aristocratic schools, and to this day, when connoisseurs of all lands are singing the praises of the Ukioye school, the upper classes of Japan hold it somewhat in contempt. Mr. John La Farge, on his visit to Japan, found that in talking to artists of the Kano school, it was advisable to make no reference to the work of Hokusai, whom all European critics place among the world's master painters.\*

Probably the fact that Matahei confined himself to painting, in part explains why his example was not at once imitated. To produce works that did not appeal to the class that could afford to buy and were necessarily too expensive for those to whom they did appeal, was to produce "art for art's sake" in a sense that, even in those days of uncommercial art, could not win many proselytes. Not till late in the seventeenth century did Matahei have a

\* La Farge, John: *An Artist's Letters from Japan*. *Century Mag.*, 24:427.

disciple. Then Hishigawa Moronobu followed his example in abandoning the wornout classical themes and finding his subjects in the commonplace, everyday life about him. To popularize his work he availed himself of the art of the wood-engraver, which had been introduced into Japan via Corea in the twelfth or thirteenth century and had theretofore been used mainly for the production of portraits of Buddhist saints whose woodenness was by no means confined to the block from which they were printed. Moronobu, however, produced books of pictures that mark the beginning of artistic wood-engraving in Japan. In these the common people, who could not afford original paintings, could indulge their taste for the artistic, and their popularity led Moronobu to issue many volumes. These, Dr. Anderson tells us, "include copies of famous pictures, drawings of landscapes and street scenes, illustrated stories, incidents of history, poetry, and in fact almost everything with which we are familiar in the works of later and better known men."\* To add to the effect these black and white reproductions of sketches were sometimes "spotted" with color by hand.

Moronobu's success soon called forth imitators, and one of these, Okumura Masanobu, did not confine himself to the production of books, but issued independent pictures that could be hung on the wall like *kakemonos* or pasted on screens. These too were often hand-colored, but about 1743 there appeared prints from three blocks, one for the black outline, one for a pale rose tint, and one for a light green. Just who deserves the credit for this innovation is not certainly known—Mr. Fenollosa is inclined to credit it to Nishimura Shigenaga†—and is unimportant, for it was at once adopted by all the leading designers of the time. It seems strange to us that the possibilities of this new method were not at once grasped, but apparently fully fifteen years passed before a third color was added, and nearly twenty-

\* Japanese Wood Engravings, p. 16.

† Fenollosa, Ernest F.: The Masters of Ukiyo. New York, 1896, p. 23.

five before Suzuki Harunobu by the use of seven or eight blocks produced prints that were not merely "mosaics spotted on a white ground," but were pictures with atmosphere, background, and a more or less—generally less—correct perspective. It is for this reason that the Japanese usually term Harunobu the inventor of the *nishiki-ye*, though, as we have seen, he was merely the culmination of a century-long development.

Before a brief account of the principal schools, or "families," of the Ukiyo-e is given, it may be well to explain a peculiarity in regard to the names by which the artists are known to us. These are never their family, but are merely their brush-names. Usually a painter's name indicates his relation to some preceding artist whose pupil he has been or whose work he strives to imitate. Often the first name indicates the school to which an artist belongs, while the second, by which he is generally known, is formed by a prefix or suffix to a part of the name of his special teacher. Thus a boy named Kumakichi was sent by his father to learn the art of color-printing from Utagawa Toyoharu and adopted the professional name of Utagawa Toyokuni. He in turn had as a pupil Kunisada, who was the teacher of Sadahide. Sometimes a master gave to a favorite pupil a name that he had himself abandoned, as Hokusai, about 1800, bestowed the name Shinsai on his pupil Hanji.\* Sometimes after the death of a famous artist a successful pupil adopted his name, as in 1844, Toyokuni having been dead nineteen years, Kunisada issued a *surimono* announcing to his friends that thereafter he was to be known as Toyokuni. Toyokuni's son Naogiro also abandoned the name of Toyoshige that he had taken on becoming a student with his father, and adopted that of Toyokuni. As a more modern artist also complimented the great master of the Utagawa school in a similar manner, this brush-name appears on an immense number of prints that vary quite decidedly in artistic worth and commercial value.

\* De Goncourt, Edmond: *Hokusai*. Paris, 1896, p. 339.



Another element of perplexity to the collector comes from the fact, already indicated, that the painters sometimes changed their brush-names. The artist usually known as Hokusai, a name that does not indicate his relation to any preceding painter, but that means simply "the northern studio," is the most striking example of this: during his long life as an artist he used many different names, among them Katsugawa Shunro, Mugura Shunro, Taito, Tokitaro, Kako, Tamekazu, Manji, Shinsai, and Man Rojin. Naturally when one name is used by so many painters and so many names by one painter there are a number of problems connected with the history of the art about which the best critics are decidedly at variance, and one cannot be known as a collector of prints without being frequently called on to answer the question, "Do you think there was one Hiroshige, two Hiroshiges, or three Hiroshiges?" To which the only answer that avoids an argument is, "I do."

The first school of importance in the history of the Ukiyo is the Torii. It was founded by Torii Kiyonobu, who flourished from 1710 to 1730, and included in a direct line Kiyomasu, Kiyoharu, Kiyomitsu, Kiyotsune, Kiyomine, and Kiyonaga. Strongly influenced by it were the great artists Shigenaga, Harunobu, Shigemasa, Yeishi, and Utamaro.\* The greatest of the Torii, and many think of the whole Ukiyo school, was Kiyonaga, whom Mr. Fenollosa terms "the central and culminating figure, with ripest mastery over all the technical points of the art of color-designing for prints."† According to Mr. Strange,‡ he was the first of the Torii to illustrate subjects from domestic life, his predecessors having devoted themselves exclusively to theatrical scenes and portraits of actors; but the accuracy of this statement may fairly be questioned. In beauty of line and color, grace, delicacy, and tender feeling, he is at

\* Cf. De Goncourt, Edmond: *Utamaro*. Paris, 1891.

† *The Masters of Ukiyo*, p. 115.

‡ *Japanese Illustration*, p. 26.

least the equal of Yeishi and Utamaro, who are sometimes ranked above him, while his pictures are free from the mannerisms and exaggerations that too often lower the artistic value of their works.

The next school to rise into prominence was the Katsugawa. This was founded by Shunsui, who died in 1750, and includes among others Shunsho, some of whose illustrated volumes are considered by Gonse\* the most beautiful that Japan has produced, Shunko, Shunman, Shuncho, Shunzan, and Shunki. But the most famous of the school is Shunro, or Hokusai; who, however, long before his death departed from the style and traditions of the Katsugawa and founded a school of his own.†

The last, and by far the most prolific of the three principal schools, is the Utagawa. This was founded by Utagawa Toyoharu late in the eighteenth century, and includes Toyokuni, Toyohiro, Kunisada, Kuniyoshi, Kunimasu, Kunimaru, and a dozen of others of the tribe of Kuni-, Hiroshige, Yoshitoshi, Yoshitora, Sadahide, Sadamasa, and scores of less important men. Founded after deterioration had set in, the Utagawa school contains no artist that Mr. Fenollosa considers of second rank even, and but three—Toyoharu, Toyokuni, and Hiroshige—that he includes among those of third rank.‡ Naturally, as it was the latest and most prolific school, prints by the Utagawa are very plentiful.

Two of the artists that have been named deserve, even in a summary account of the Ukiyo, a few words of special consideration. They are Hokusai and Hiroshige.

To one unfamiliar with his work the expressions used by European critics in writing of Hokusai seem extravagant, if not ridiculous. But the more one knows of him the more one is inclined to agree with the enthusiasts who rank him among the world's greatest artists. Strikingly

\*Gonse, Louis: *Japanese Art*. Translated by M. P. Nickerson. Chicago, n. d. [1891], p. 68.

† *Cf.* Holmes, C. J.: *Hokusai*. London, 1899.

‡ *The Masters of Ukiyo*, p. 115.

original, wonderfully versatile, and amazingly productive, he influenced his country's art as no European artist has ever influenced his. In addition to producing a large number of *kakemonos*, *surimonos*, and broadsheets of great excellence, he illustrated over five hundred volumes—romances (some of them written by himself), poems, humorous works, books of travel, sketch-books, books of views, educational works, etc. Gonse estimates that the number of motives and compositions cut from his designs exceeds thirty thousand, and writes "There does not exist in the history of art another example of such versatility and industry."\* He "was in the habit," Sir Rutherford Alcock tells us, "of going about the streets sketch-book in hand, and at all hours, transferring to its pages the figures, effects, and incidents passing before his eyes."† His work thus became "a complete picture of Japan, a veritable cyclopedia expressive and picturesque.\* Mr. James Jackson Jarves speaks thus of his art: "It is supreme in its own ways and wholly free from inane types, wearisome conventionalities, and pettiness or shams of any sort; it goes directly to its point, scorning all subterfuge; sturdy, versatile, never repeating itself, every stroke or thought a distinct note in art, realistic or idealistic, as the motive demands, exhaustive of common and aristocratic life, spicing everything it touches with racy individuality, few, if any, artists of any country surpass Hoffskai in the faculty of making common things and little things tell more pleasurably to the fancy as artistic surprises and fresh interpretations of the ordinary phenomena of nature and society."‡

\* Japanese Art, p. 267.

† Alcock, Sir Rutherford: *Art and Art Industries in Japan*. London, 1878, p. 135.

‡ Jarves, James Jackson: *A Glimpse of the Art of Japan*. With Illustrations from Japanese Designs. New York, 1875. (The designs are reproductions of sketches by Hokusai. The book antedates by three years the account of the artist in the brief outline *History of the Pictorial Art of Japan*, contributed by Dr. Anderson to the *Transactions of the Asiatic Society of Japan*, for 1878, which in his Japanese Wood Engravings he terms "the first European account of Hokusai.")

Throughout his long life he was ever a student, never content with his achievements. This "noble discontent" is apparent in the prefaces of several of his volumes of sketches. The Hundred Views of Fuji was introduced with the words: "Since my sixth year I have felt the impulse to represent the form of things; by the age of fifty I had published numberless drawings; but I am displeased with all I have produced before the age of seventy. It is at seventy-three that I have begun to understand the form and the true nature of birds, of fishes, of plants, and so forth, consequently by the time I get to eighty, I shall have made much progress; at ninety, I shall get to the essence of things; at a hundred, I shall have most certainly come to a superior, undefinable position; and at the age of one hundred and ten, every point, every line, shall be alive. And I leave it to those who shall live as long as I have myself, to see if I have not kept my word. Written, at the age of seventy-five, by me, formerly known as Hokusai, but now known as Gakyo Rojin (The Old Man gone Mad for Painting.)"\*

In the preface to his Saishiki-Tsu (Complete Account of Coloring), published when he was eighty-eight, he indicated the tentative nature of his instructions by stating "when I am ninety, I shall change the style of the art, and when I am a hundred, I shall work a revolution in all branches of the arts."†

His humor and his passion for his art appear in the cover-design that he made for an elementary book on coloring that he wrote for children; it represents him painting with a brush in his mouth, a brush in each hand, and a brush between the toes of each foot!

Hokusai did not attain the great age that he desired, but died at ninety in 1849. His last letter, written to an old

\* Quoted by John La Farge. *Century Mag.*, 24:427.

† Translated for me from the *Ukiyoe Hennenshi* (Chronological Account of the Ukiyoe School) of Tadatake Sekibar, by Mr. Yoshisaburo Kuno, Japanese Assistant in the University of California.

friend is "so gay and so sad, so triumphant over circumstances, so expressive of the view of the world which explains his wood-cuts"\* that it should be known to every admirer of his art. It is thus given by Prof. Edward R. Morse, who received it direct from a pupil of Hokusai whose father was a friend of the recipient of the letter:

"King Ema [a sort of Japanese Pluto] has grown very old, and is about to retire from office. He has accordingly had built for him a nice little house in the country, and wants me to paint a kakamono. I must start within a few days, and when I go I shall take my drawings with me, and take lodgings at the corner of Jigoku dori Niehome [Hell Street] and shall be very glad to have you visit me when you have occasion to go there. HOKUSAI."†

On his death-bed he is said to have exclaimed, "If heaven would give me but another five years . . . I might yet become a great painter." He was buried in the garden of the Seikioji temple at Asakusa, and on his tombstone was cut the epithet he so frequently put on his designs, "the old man mad about painting."‡

He came too late in the history of color-printing to contribute much to its development, but as an artist he influenced to a greater or less extent all who came after him. Of his immediate pupils the most successful was Kiosai, sometimes from his faithfulness to his master's style and method termed Hokusai the Second. Though Dr. Anderson terms him "as poor, as eccentric, and almost as gifted as Hokusai himself,"§ Kiosai's range was comparatively narrow; he lacks Hokusai's amazing versatility, and only in his comic work challenges comparison with his master.

While M. Geffroy's statement, "All Japanese artists

---

\* La Farge, *Century Mag.*, 24:427.

† Morse, Edw. R.: *Notes on Hokusai*. *American Art Review*, 1:147.

‡ De Goncourt, *Hokousai*, p. 264.

§ Anderson, Wm.: *A Japanese Artist, Kawanabe Kiosai*. *International Studio*, 6:29.

have been landscape painters,"\* may be true, it is also true that in the Ukiyo school, as in European art, the independent treatment of landscape came rather late in the development. Again as in European art, landscape first made its appearance as a background for figure-pieces. The first to treat it for its own sake was Toyoharu, who is said to have derived the idea from some European woodcuts introduced through the Dutch Colony at Nagasaki.† His crude endeavors were continued by his pupil Toyohiro, but not until Toyohiro's pupil Hiroshige began his work in the third decade of the last century were landscape-prints produced worthy of comparison with the best figure-pieces of the eighteenth century. "In Hiroshige's new method the Japanese beheld for the first time landscape art as a mosaic of characteristic local colors. His skies were solid blue, pink, purple, or lead-color, with clouds or sunsets in realistic hues; his foliage solid greens of opposing values. The reds of temples, the browns and grays and azures of wooden bridges and buildings, even the colors of peasants' clothing, enter the same scale with colors of sky and earth, diversifying rather than dominating them."†

He moreover adopted, though with imperfect knowledge, European perspective, so that his landscapes please many to whom Japanese prints in general are caviare. Though he illustrated many other localities, his favorite subjects were Yeddo and its environs; the Tokaido, the sea-coast road connecting Yeddo and Kioto; and the Kisokaido, the inland road between the same cities. He excels in representations of moonlight, snow, mist, and storms. He did not confine himself to landscapes, but drew birds, flowers, and fish with marvelous fidelity; illustrated history and legend; and published figure-pieces similar to those of Kunisada and caricature broadsides after the style of Hokusai. "Outside

---

\* Geffroy, Gustave: *Japanese Landscape Painters*. Artistic Japan, No. 32, p. 409.

† Fenollosa, Mary McNeil: *Hiroshige, the Artist of Mist, Snow, and Rain*. San Francisco, 1901, p. 8.

his landscapes," however, "there was little in his work that would earn him distinction in his school, but in his specialty he stands far above his fellows."\* Von Seidlitz calls him "the last great master of Japan."†

Thoroughly to enjoy Japanese prints one must so far as possible divest himself of many of the tastes and ideals formed by a study of our own art. De Quincey's dictum in regard to a certain class of literary works, "Not to sympathize is not to understand" must, if this exotic art is to be appreciated, be supplemented by its converse, Not to understand is not to sympathize. The connoisseur may readily grant that in a print the perspective is false, the proportions of the figure incorrect, and the drawing, especially of the hands and feet, ridiculous; and yet he may find the picture full of charm. It must be kept in mind that during the best period of Japanese color-printing a picture never lost its decorative and calligraphic character. Realism was no part of the artist's aim; the curtain so painted as to deceive the beholder into an attempt to put it aside would have awakened only his scorn. Mr. Theodore Wores tells us that a native painter in Japan thus criticised European art: "It seems to me that your chief aim is to produce a real effect; in fact you strive to make your picture look so real as to deceive one into a belief that he is looking at nature. Now do you think this can be accomplished with paint?" On the other hand, he further tells us, "It is the spirit more than the substance that the Japanese artist strives to reproduce."‡ Nature furnishes him merely an alphabet whose letters he strives so to combine as to produce poems, rhythmical creations of harmonious beauty. By giving only what is absolutely essential, by the placing of his masses, by gracefully flowing lines, and by a tender harmony of colors, the artist tries, not to

\* Anderson, Wm.: *Hiroshige*. Artistic Japan, No. 16, p. 197.

† Seidlitz, W. v.: *Geschichte des japanischen Farbenholzschnitts*. Dresden, 1897, p. 198.

‡ *Century Mag.*, 16: 683, 2.

imitate his subject, but to call up in his beholder feelings and sentiments similar to those aroused in himself by that subject. "To understand his paintings, it is from this standpoint they must be regarded; not as soulless photographs of scenery, but as poetic presentations of the spirit of the scenes."\* In a word, long before Manet, Monet, and Degas the Japanese artists were impressionists, and their influence on the latest phases of French art has not as yet been adequately recognized.

Here there was undoubtedly a relation of cause and effect, but no such relation can be traced between the Japanese artists and the masters of another school with which they have much in common. One who knows and loves early Italian art cannot but be strongly reminded of the frescoes of Cimabue and Giotto and the panel-pictures of Giovanni Bellini and Vittore Carpaccio as he gazes at the best work of the masters of the *Ukiyo*,—*Kiyonaga* and *Yeishi*, *Harunobu* and *Utamaro*. Here is found in perfection that "sweet unloaded flavoring of personal predilection without the taint of personal self-display" that Sir W. M. Rossetti, in somewhat "precious" diction, tells us the members of the *Preraphaelite Brotherhood* found so alluring in the work of the painters that they took as their masters.

The decorative nature of Japanese painting makes it much more akin to our mural painting than to our easel pictures. It has the same simplicity and "flatness," but in much greater degree; pictures being considered finished that seem to us merely sketches, and *chiaro-oscuro* being almost entirely neglected. It has, moreover, certain characteristics that are no more true of our mural painting than of our easel pictures: the point of view is almost always high, as in all early art; the perspective, before Dutch influence made itself apparent, is ludicrously false; conventions are freely used; and a color-scheme entirely different

---

\* Lowell, Percival: *The Soul of the Far East*; III, Art. *Atlantic Mo.*, 60: 620.



from that of nature is frequently adopted. Some of these peculiarities deserve more particular consideration.

No attempt was made to give apparent relief to a figure by light and shade, shadows being well-nigh universally omitted. Peter Schlemihl would have found himself quite *à la mode* in Japanese-print-land! A landscape by Hiroshige and a picture of a young girl standing in the snow by Yoshitora are noted simply because in them shadows *are* represented. This absence of shadows, combined with the frequent lack of background and of all support or base, often makes the figures appear as if cut out and pasted on a sheet. This peculiarity does not affect us as strongly as it did the early collectors, for our poster-artists, deriving the idea directly from these prints, have made us familiar with pictures of this sort.

It follows as a corollary from what has been said that the color represented is usually "local color"—usually because the pictures of rain and mist by Hiroshige certainly do represent atmospheric effect. As has been suggested, the painter was unusually daring in his use of color and was not at all trammelled by the facts of nature; if his color-scheme seemed to demand it, he did not hesitate to make his sky yellow, his trees blue, and his water red. And the fact that our attention is not attracted to the incongruity is a tribute to his knowledge of color-harmony. The impression given is sometimes just what one would receive from the scene, though hardly an object in the picture is represented in its true color.

The conventions of the painters, it is frequently difficult for us to accept. Nowhere is the idealistic and conventional nature of this art more apparent than in the representation of night scenes. Everything is usually seen as distinctly as if in broad daylight, only the introduction of lamps or lanterns, if the scene is an interior, of the moon or a dark gray or deep blue sky, if it is an exterior, denoting the difference. The famous subject "a black cat in a dark room at midnight" would have presented no

difficulties to the Japanese artist: he would simply have represented the cat standing or lying at the foot of a lamp, and both as distinctly visible as if the time were high noon. Here again Hiroshige breaks away from the usual practice: in a glorious print representing a fête on a river, the houses and trees on the farther shore are dimly seen in darker blue against a deep blue sky; the middle distance, an island in the river, is in gray with the houses and merry-makers more apparent; but the party in the foreground is represented as if in strong daylight, even the details of the patterns on the *kimonos* being represented!

The treatment of the sea is also highly conventional. Seldom is there an attempt to represent "the multitudinous seas": usually a few lines in the foreground are considered sufficient to suggest "the waves of the numberless waters," while the background of the sea-scape is untouched paper up to the line that represents the horizon. Sometimes a tremendous wave is shown breaking in the foreground, while just beyond it the sea appears to enjoy a halcyon calm. A further peculiarity of the water is that usually it neither reflects nor refracts. In a few prints by late men, Kuniyoshi, for instance, reflections of the moon or of the piers of a bridge are to be seen, but even in these prints other objects are unreflected. No swan on Hiroshige's lake "floats double, swan and shadow."

Clouds also presented great difficulty to the color-print designer until the invention of gradation printing. In the later prints of Hiroshige the lightness and fleeciness of clouds are thus admirably represented, but in his early prints, as in those of Hokusai, there are simply sharp-cut decorative labels of color to indicate clouds. Sometimes these occur in a puzzling manner, and apparently are introduced, not to represent clouds or anything else, but simply to help out the color-scheme.

Finally the figures represented were ideal and conventional. Hokusai and Kiosai were much more realistic in this respect than the artists of the eighteenth century, but

they too had their conventions. Of the women of Shunsho, Yeishi, Toyokuni, Utamaro, and Harunobu, Dr. Anderson says: "The gorgeously attired women . . . are pure conventions, that bear scarcely any resemblance to the real Japanese maiden either in features, form, or proportions. . . . They are not the women of Japan or of any other country, but of the artist's imagination."\*

Having once opened their doors to foreigners, the Japanese were quick to learn from the Western nations, and events in China during the last few months seem to indicate that they have "bettered the instruction," and are now able to give lessons in organization, discipline, and self-control to the nations of Christendom that have hitherto been their instructors. The progress of the country and the rapid adoption and assimilation of Occidental arts, sciences, and social ideals during the last third of the century just closed has provoked the wonder and admiration of the world. That the old feudal and caste system would be swept away so easily, so quickly, and so completely could not have been anticipated from the history of the centuries during which the country was a hermit nation. The change was necessary if Japan was to preserve its autonomy, and it would be idle to deny the manifold advantages it has brought to the Japanese. But in the exchange of old lamps for new it was almost inevitable that, with a deal of antiquated rubbish, there should pass out of her possession one of magic-working power. The old art is gone as completely as the age of chivalry. That of to-day is a hybrid. Even in the works of Hokusai and Hiroshige traces of European influence have been noted: contemporaneous Japanese art is saturated with it. Full of superficial prettiness and facile cleverness, it has lost the simplicity, naive charm, and subtle harmony of color and of line of the old Japanese; and it has not gained the solid excellencies of the European. *Nishiki-ye* are still produced, the popularity of the broadsides representing events in the

\*Japanese Wood Engravings, pp. 28, 30.

Japanese-Chinese war having brought about a revival of an industry that was languishing. But from a collector's point of view the prints of Ogata Gekko, and Yoshimune Trai are valueless—save as foils to make apparent the worth and beauty of the color-prints of *old* Japan.

*Fuit Ilium!* And over the entrance to one of the museums in which, after the masterpieces of their art have been scattered to the ends of the earth, the Japanese are tardily endeavoring to collect what still remains in the country, might fitly be inscribed Emerson's words: "For everything you have missed, you have gained something else; and for everything you gain you lose something." Japan now has most of the nuisances, many of the conveniences, and some of the blessings of our civilization—and Japanese art has paid the price. How heavy that price, the Japanese themselves have begun to realize; as was evidenced by the closing of the Foreign Art School and the opening of the School of Native Art in 1888. Its influence is already apparent,\* but a truly national art is impossible at the present stage of Japan's development. That of to-day is not "bone of its bone, flesh of its flesh," as the Ukiyoé formerly was.

---

\*Fenollosa, Ernest F.: Art in Contemporary Japan. Century Mag., 24: 577.

## THE PHOEBE HEARST ARCHÆOLOGICAL EXPLORATIONS.

---

At a meeting of the Regents of the University held March 13, 1900, President Wheeler reported "Mrs. Hearst has for some time past been interested in the collection of materials which should ultimately find their place in an archæological museum at Berkeley, and with this in mind she has engaged the services of certain collectors and investigators who are now at their work. Dr. George A. Reisner has been employed to conduct archæological work in Egypt for the University of California and has been engaged for a term of five years.

Dr. Uhle has been engaged to conduct archæological work in South America and Yucatan. Term five years.

Dr. Philip Mills Jones has been engaged to conduct the same kind of work in California, New Mexico, and Old Mexico.

Dr. Alfred Emerson, recently Professor of Archæology at Athens, is now on his way to California to confer with Mrs. Hearst in regard to undertaking similar work in Greece and Etruria, and whatever the results of his work there will be, will inure to the University of California."

These explorers have been remarkably succesful in their work, and it is thought that an account of their discoveries will be of interest to all friends of the University.

Dr. Emerson visited Berkeley during April and May and delivered several courses of lectures at the University and in the vicinity. After completing these he went abroad empowered by Mrs. Hearst to expend \$20,000 during the

next two years in securing Greek, Etruscan, and Roman antiquities. He has already secured an interesting collection of antique glass and of faithful modern imitations of valuable originals in the great museums of Europe; a number of Etruscan bronze mirrors, utensils, fibulæ, vases, and statuettes; several Cypriote and Rhodian vases and terra-cotta figures; a collection of Roman medals from Augustus to Maximinius; and a very interesting greave in repoussé bronze, said to have been brought up by a Greek island sponge diver. A London artist has been employed to make faithful copies of the Fayoum portraits in the National Art Gallery. He has been carefully taught by Dr. Emerson all that is known of the technique of Greek encaustic painting, so that so far as possible the copies will have the quality of the originals.

Dr. Philip Mills Jones has obtained by purchase and by opening burial mounds a collection of bones, utensils, arms, and ornaments of great importance to students of ethnology and of the archæology of the Indian tribes of California and New Mexico.

At the meetings of the Archæological Institute of America and the American Philological Association, held in Philadelphia during December, President Wheeler presented a report of what had already been accomplished by two of these explorers, Dr. Reisner and Dr. Uhle, and from the account of his remarks in the *New York Sun* of Dec. 30, 1900, the following facts are gathered:

After a preliminary reconnaissance in September, 1899, Dr. Reisner fixed upon Der el Ballas on the left bank of the Nile, and Kuft, or Coptos, on the opposite shore, midway between Luxor and the second cataract of the Nile, as the field for his first excavations.

At Coptos work was begun December 6, 1899. Eight tombs of the New Empire were excavated and planned and a number of very late vaulted tombs cleared; a flint camp, yielding archaic pottery, grindstones, whetstones, flint

knives, arrow heads, and axes, and bone needles, was excavated; and the location of a great cemetery was ascertained.

At Shurufa, in an archaic cemetery almost completely plundered in modern times, a collection of late archaic pottery and some slates was obtained.

At Der el Ballas, where from sixty to two hundred and ten men were at work from February 12 to July 12, 1900, rich results were obtained: a palace, a number of private houses, and two cemeteries were excavated; and a large collection of pottery, jars, scarabs, needles, chisels, grindstones, jewels, ornaments, and statuettes was found. By the end of the season the *kom*, or palace, had been cleared from its western side for about two-thirds of its extent. It was found to contain a large public building built of enormous, carefully-made, mud bricks, laid in thick massive walls. The main building rested on a platform at least twenty feet high, and was surrounded by halls of wooden columns resting on stone bases. In making these bases reliefs and inscribed stones of the earlier part of the Middle Empire had been used, and among them were five or six of great interest. The best piece contains on one side a relief of the New Empire; another shows part of an offering scene. In the palace were found a beautiful bronze dagger with an ivory handle, and a number of bronze axe heads, spear heads, and chisel points. In the houses west of the palace were found a room with painted walls, a room with wooden columns on stone bases, a stele from a tomb, and an interesting collection of dolls.

The most valuable and interesting objects were found in the southern cemetery of Der el Ballas. It contained about three hundred tombs of the seventeenth and the first part of the eighteenth dynasties, a period from which heretofore but little material had been found. A fine collection of scarabs, alabaster pots, and pottery was obtained, besides choice ornaments of gold, carnelian, and amethyst. Some of the best pieces are of bronze covered with gold, a necklace of

rosettes being particularly fine. Two funerary stelæ were also found and a monkey of faience.

At El Ahaiwah, where work was begun May 21, 1900, a fort, a town stretching along the banks of the Nile, and two cemeteries were found. Though many of the graves in the archaic cemetery had been plundered, some were undisturbed and yielded a rich and characteristic collection of ivory hair pins, bracelets of ivory and of pottery, slate palettes, necklaces of carnelian, garnet, gold, and glazed stone, stone bowls, and alabaster vessels. A remarkable and unique specimen is the statue of a fox, about fifty-seven centimeters long, carved in slate. From the more recent cemetery, which dates from the twentieth or twenty-sixth dynasty, or even later, there was obtained an extremely rich collection of necklaces, many of them having the original stringing preserved, gold rings, ivory, faience, and amulets. Five or six houses excavated yielded objects of the same class and period. At the fort, the general plan of which was made out, there were found a number of inscribed stones, one with the cartouche of Rameses X, a number of bronze implements, scarabs, and papyri, including three unrolled documents. The fort was built apparently during the Middle or early New Empire, used as a fortress down to the end of the Ramasside period, and later occupied as the site of a Coptic town.

Several sarcophagi and a number of other of the antiquities discovered by Dr. Reisner have already been received at the University.

Dr. Uhle's object is to collect material illustrative of the civilization of the period of the Incas and of the older culture which flourished in certain parts of Peru before the days of the Incasic Empire; and since April, 1900, he has been at work in the Valley of Chinchu in the interior of Peru. Little has been done in the way of securing material that could be transported, but much light has been thrown on the life of the periods before the Spanish invasion. Fixing his base at Huamachuco, a town on the western



slope of the Eastern Cordillera of the Andes some five hundred miles north of Lima, he first thoroughly investigated Marca-Huamachuco, a mountain eight miles to the west that rises two thousand feet above the valley and nearly twelve thousand feet above the sea level. On the summit which commands an uninterrupted outlook for from fifteen to twenty leagues were found many vestiges of the aborigines, who had here fixed their home that they might be free from surprise.

The Indian families which still dwell upon the summit have named the northeastern part of the ridge "El Castillo," because it was formerly surrounded on all sides by walls like separate fortresses, and because among the ruins on its summit is a main building called "El Castillo" in a narrower and special sense. On a second eminence is a building called "Cerro de Monjas," several enclosures on it being thought by the Indians to have been convents. Because of the decay of the ruins on the third part of the hill, this ridge is termed "El Cerro Viejo," and because of the court-like enclosures built upon it, a fourth eminence is known as "El Cerro de los Corrales." All of the buildings were constructed of broken stones, jointed with admirable skill, and diminishing in size from the base to the summit. Clay was used as mortar; hence, though some very high walls are marvellously well-preserved, the ruins generally are in a very dilapidated condition.

Though square buildings are found, the dominating type at Marca-Huamachuco is a round or irregularly oval enclosure with very few entrances. The characteristic detail of the enclosures is that they are all surrounded by double walls joined like a gallery. These galleries contain several floors connected by ladders and opening into the inner court. Some of the rooms of the upper floors have windows opening towards the exterior, but these were never of such a kind or so placed as to lessen the security against enemies. The interior of the enclosures is

generally occupied by small square buildings, arranged in no particular order, and having but a single story. The main building of the fortress, "El Castillo" in the narrow sense, rose by terraces, divided by walls into separate rooms, to a height of sixty feet or more. It is evident that the builders understood how to work stone by fire, and also the arts of polishing and carving; a few architectural stones bearing interesting ornamentation in bold relief were found.

The tombs at Marca-Huamachuco are of three kinds: tombs at the foot of shelving rocks; tombs in round or square burial places, enclosed by stones, upon the plain; and tombs in the walls of houses, without any external indication as to their presence. Dr. Uhle opened a number of these tombs, but found in addition to the human bones only a few needles of copper, two ordinary earthenware vessels, a small piece of cotton cloth, and the bones of guinea pigs.

The latest results in the neighborhood of Huamachuco were obtained upon the Cerro Amaru, or Hill of the Serpents, where there are three ancient conical wells. After a week's work Dr. Uhle succeeded in draining one well and washing out the mud. He thus obtained a quantity of blue, green, and black stone beads, and ornaments made from the *Spondylus pictorum*, a shell unknown in Peruvian waters, but found in the tropical seas between Panama and the Island of La Plata, off the northern coast of Ecuador. This shell was highly valued by the Peruvians, and used in their religious ceremonies. Dr. Uhle thinks that the wells were the objects of an ancient worship, and that the beads and ornaments were thrown in as religious offerings. Near the well was found a stone carved to represent the head of a wild beast. According to the Indians, three similar ones formerly existed, and were the guards of the wells. It is believed that this sculptured head, which is somewhat weatherworn, antedates the empire of the Incas, and is a survival from one of the oldest periods of Peruvian civilization.

Some time was spent by Dr. Uhle in the ancient town of Vivacochapampa, which belongs to a more modern period than do Marca-Huamachuco and Cerro Amaru, and presents a very different appearance. The ruins, which are probably from the time of the Incas, are spread out on an open plain at the base of a range of hills, and are arranged with suprising regularity. The town is in the shape of two parallelograms, separated by an eighteen-foot road still in use; and these are subdivided by walls into smaller squares. In the middle of the town is a great plaza, about which were grouped the principal buildings. The dominating type of house is built gallery-like around three sides of an open court, the faces of the walls of the upper stories receding a little.

Near the town was found a small pillar-like stone bearing two faces that is thought to date from a very ancient period. At Ueros was obtained a stone head with carved features, supposed to date from the Incasic period; and at Baranchique two stone heads, supposed to be at least a thousand years old. The collection of sculptured stones contains, therefore, samples from the four periods of ancient Peruvian history. Some of the ancient rudely-painted pottery obtained in the Valley of Chíncha is of a type not yet represented in any of the museums of the world.

Dr. Uhle, from certain evidences, believes that a civilization considerably antedating the Incasic, existed in the department of Ica, and he is now in search of its remains.

In addition to the explorers named by President Wheeler in his report to the Regents, Messrs. Grenfell and Hunt, formerly of the staff of the British Museum, were employed to make excavations in the Fayoum, Egypt; and in the *American Journal of Archæology* for December, 1900, there is a succinct account of their work.

At Umm el Baragat, the ancient Tebtunis, they discovered a cemetery of human mummies and one of the mummies of crocodiles. As wrapping and fillings there had been used a vast number of papyri, some demotic but

the most of them Greek. The number of Ptolemaic Greek manuscripts thus recovered exceeds that previously contained in all the museums and collections of the world. The remains of a temple of Saknebtunis, a Coptic church, and several houses were uncovered; and an interesting and valuable collection of coins, vases, scarabs, and amulets obtained. In a Roman cemetery several portrait heads painted on wood were found. Two of these are of unusual interest, as one has on the back a sketch of the portrait on the front, while on the back of the other are memoranda for the painter, giving a brief description of the salient features of the deceased. These instructions seem to indicate that these "portraits" were to a large extent imaginary. In another Ptolemaic cemetery, six miles to the west, a few more mummies with papyrus cartonnage were found.

The Gizeh Museum has kept a representative selection of the miscellaneous antiquities and the most important of the demotic papyri. The rest have been sent to Oxford. After they have been deciphered and published they will be divided between the Gizeh Museum and the University of California.

---

### THE SELECTION OF THE SITE OF THE UNIVERSITY AND ITS NAME.

---

President Wheeler is in receipt of the following letter from the Rev. S. H. Willey, one of the founders of the College of California that later developed into the University:

*To President Wheeler,  
University of California.*

There is a statement abroad concerning the choice of the University site, which is incorrect. For example: Dr. Jordan, in his article in the Christmas Bulletin, a few weeks ago, said, "Horace Bushnell, famed in the East for large things, chose the University site at Berkeley."

I noticed a similar statement in Dr. Munger's book on Dr. Bushnell, and also in the Boston Congregationalist.

It is not surprising that this should be supposed to be true, inasmuch as it is known that Dr. Bushnell spent one whole summer here, looking for the best site. But it is not true. The Trustees of the College of California chose the site.

When all that section of country was one continuous grain-field, some of them in riding along the country road,—now College avenue,—observed the very striking landscape scenery, the mild air, and especially the dignified old oak trees, and the fine line of evergreen shrubbery which encircled the grounds.

This was early in 1855. Early in 1856 Dr. Bushnell came, and entered into our college plans with enthusiasm.

He joined us in our search for the best college site. We took him first to examine the present site of the University. He saw its strong points, but dismissed it at once on account of the small flow of water running in the stream. He did not visit it again.

After spending the summer and fall examining possible sites all around San Francisco Bay, he made a report of his observations to the College Trustees, which was published, and can be found in "The History of the College of California," pp. 21-34, in which he makes no mention whatever of the Berkeley site, nor does he refer to it in his correspondence.

He speaks of a site in Napa Valley as if it had been chosen. But the Trustees never took any action respecting it. After having done our college enterprise great good in many ways, Dr. Bushnell left for his home in the East early in January, 1857.

The Trustees of the College then carried on their examination for the best site for more than a year, paying special attention to the present site of the University. All preferred it by far to any other, if we could obtain an adequate water supply.

Engineers were employed to ascertain whether back in the hills a stream sufficiently large might not be found, that could be brought in, and remove the only objection to the site, which all would decidedly prefer in that case.

Early in 1858 the engineers reported that there was a copious stream, flowing the year round, that, according to their surveys, could be brought in, and pour its full flow into our reservoir, and that the right to take the stream, and the right of way along which to bring it, could all be obtained.

As soon as this report was received and had been thoroughly considered, the Trustees, at a meeting called for the purpose, and held in San Francisco March 1st, 1858, made choice unanimously of the present University site.

This the official records of the College Trustees, which are in the possession of the University, show.

Two years later, on April 16th, 1860, the Trustees held a meeting on the grounds, to set them apart, with appropriate exercises, as a seat of learning.

This meeting was commemorated by the Senior Class in the University, in 1896, when they affixed a memorial tablet on the rock around which the Trustees gathered on that occasion.

These are the facts that should become part of the traditions of the University. And it occurred to me that it would be well to mention them particularly to you, so that, when you have occasion to speak of them or allude to them, it will tend to establish a right understanding of the history of the University site.

Very respectfully yours,

S. H. WILLEY.

SAN FRANCISCO, California, January 16, 1901.

Last February President Gilman of Johns Hopkins University presented to the University of California a volume of letters concerning the picture of Bishop Berkeley that now hangs in the main reading-room. Among these is one from the Hon. Frederick Billings, dated New York, 25 June [1873], in which he makes this statement concerning the choice of the name of the site:

"As to the name, we all worked away at names for the site. All sorts of ——view and of ——lawn and ——hill, etc., were suggested. Berkeley came to me as a sort of inspiration, and I knew it was the name, proposed it, and they all saw its fitness."

---

## OFFICIAL ACTION.

---

At a meeting of the Regents held December 28, 1900, in accordance with the recommendations of the Faculties, the following degrees were conferred:

The degree of Bachelor of Arts upon Alice Linscott Freese, of Berkeley; Myrtle Jeannette Joseph, of San Francisco; Mabel Earle Kelsey, of West Saticoy; Thomas Drummond Mansfield, of Haywards; Margaret McCowan, A.B. (Iowa College, 1890), of Phoenix, Arizona; and Flora Wilson, of San Francisco.

The degree of Bachelor of Letters upon Robert Beleher, of San Francisco; George Otto Brehm, of Berkeley; Adrienne Cerf, of San Francisco; Benjamin Franklin Driver, of Sacramento; Karl Henrich, of Berkeley; Virginia Nason Klenck, Ph.B., '98, of San Francisco; Edward Gerhart Kuster, of Los Angeles; Dolores Eleuteria Machado, of Santa Monica; Margaret McLeod, of San Francisco; Henry Clinton Melone, of Oak Knoll; Clelia Augusta Paroni, of Berkeley; Olive Lord Taylor, of Berkeley; and Grace Abbie Tyrrell, of Berkeley.

The degree of Bachelor of Philosophy upon Joseph Everett Brand, of Berkeley; Carl Sophus Hansen, of Berkeley; and Frank Perley Nutting, of Berkeley.

The degree of Bachelor of Science upon Helen Louise Arents, of Alameda; Paul Castelhun, of San Francisco; Leo Eloesser, Jr., of San Francisco; Samuel Philip Maybach, of Dundee, Ohio; Marion Michener, of San Francisco; Kurt Schluss, of San Francisco; Ralph Stuart Browne, of Haywards; Aloysius Paul Mallon, of San Francisco; Vance Craigmiles Osmont, of San Francisco; and George Walter Monroe, of Monrovia.

The degree of Master of Science upon Sanford Alexander Moss, of Sheffield, Missouri. (Thesis: "Thermodynamics of the Gas Turbine.")

At a meeting of the Academic Council held February 8, 1901, the Military and Gymnasium Committee presented the following report, which was adopted:

The Military and Gymnasium Committee begs leave to report that Hearst Gymnasium will be ready for the accommodation of women students at the beginning of the academic year, August, 1901.

In accordance with the wishes of Mrs. Hearst and President Wheeler, the committee respectfully recommends that physical culture be required of all women during the first year of attendance at the University, for five times a week.

At a meeting of the Academic Council held February 8, 1901, the regulation providing for credit on first-grade examination in courses not registered was repealed.

At a meeting of the Academic Council held February 8, 1901, the Committee on Scholarships reported that the R. C. Daniels donation had been constituted a graduate scholarship for the academic year 1901-1902, and that the scholarship would be awarded primarily on the basis of scholarship and ability. The action of the committee was approved.

## CURRENT NOTES.

---

One hundred and sixteen students entered the University at the beginning of the second term of 1900-1901. They are classified as follows: graduate students, twenty-eight; regular and limited undergraduates, forty-six; special students, forty-two.

Professor Adolph C. Miller, Professor of Finance in the University of Chicago, is giving courses at the University of California this term on Practical Economics, Public Finance, and Economic Theory. Professor Miller graduated at California in 1887, and was a member of its Faculty during 1890-91.

Mr. E. T. Perkins, of the United States Geological Survey, lectured before the engineering students on February 14 and 15 on The Topographical Methods of the United States Geological Survey.

The curriculum of the College of Commerce is being supplemented by lectures by practical business men of San Francisco on the professions and industries in which they are engaged. Already this term Hon. Horace Davis, formerly President of the University, has lectured on The Wheat Industry of California, Mr. Irving M. Scott on Ship Building, and Mr. William Greer Harrison on Insurance.

The National Academy of Sciences has made to the Lick Observatory a grant of five hundred dollars from the Draper Fund for the Promotion of Scientific Research for the construction of a first-class, one prism, modern spectograph.

Mr. W. M. Bunker of San Francisco has presented to the University a collection illustrating the chemistry of



structural materials gathered by him in a recent journey around the world, and Mr. John D. Spreckels has agreed to bring it to San Francisco in one of his vessels free of charge.

Through Mr. Galen Fisher, '96, now Honorary Secretary of the Student Young Men's Christian Association Union of Japan, the University has been invited to name five men to teach English in the high schools of the Yamaguchi Prefecture in the southern part of Japan. Messrs. C. W. Peck, '00, L. H. Tracy, '00, and Harold M. Noek, '01, have already been appointed.

At the joint meeting of the American Philological Association, the American Oriental Society, the Spelling Reform Association, the Archæological Institute of America, the Society of Biblical Literature and Exegesis, the Modern Language Association, and the American Dialect Society, held in Philadelphia December 28 and 29, the single speaker selected to represent the American Philological Association was President Benj. Ide Wheeler. His paper was on The Causes of Uniformity in Phonetic Change.

Thanks to the generosity of Mr. Wm. H. Crocker, who has agreed to defray the expense, the University is enabled to send an expedition to Sumatra to observe the total eclipse of the sun on May 17-18. Astronomer C. D. Perrine is in charge of the expedition and Mr. Ralph Curtiss, who after his return will be an Assistant at the Lick Observatory, has been appointed his assistant. They sailed on February 16 on the U. S. Transport Sheridan, and will establish a station at Padang on the west coast of Sumatra. Director Pickering of the Harvard College Observatory loaned two valuable lenses for the use of the expedition.

The first University meeting of the second term of 1900-1901 was held in the Harmon Gymnasium on January 18. John R. Mott, General Secretary of the World's Student Christian Federation spoke on "Dominant Impressions

Received on a World Tour among Students," and Professor Gayley gave an account of "Student Life at Oxford." At the second meeting, held February 1, Professor A. W. Small of the University of Chicago, gave a comparison between Eastern universities and Western, and Professor Adolph C. Miller, of the same university, spoke of the dangers that beset a large educational institution. Dr. Eli McClish, President of the University of the Pacific, at the third meeting, held February 15, addressed the students on the danger of neglecting the development of the emotional side of their natures, and Professor Bacon gave reminiscences of undergraduate life at Yale College thirty years ago.

Toward the close of the last term the University announced a plan for a wide expansion of the University Extension work.

The University now offers to organize extension study courses in any community in California in which not less than twenty-five persons will enroll themselves as members in the course. Each member will be charged a fee of five dollars for each course extending over a half-year, and a fee of ten dollars for a year course.

The instructor in each course will visit the community where it is given three times for a single term course and six times for a year course, remaining upon each visit a day, or longer if the number of students makes a longer stay necessary. Upon the first visit he will call the class together and give an introductory lecture explaining the nature of the course. He will then meet the members of the class individually for consultation with regard to reading and work especially adapted to their needs. Upon his intermediate visit or visits he will meet the members of the class individually for consultation in the forenoon and afternoon, and in the evening lecture before the class collectively and discuss with the members the problems incidental to their work. Upon the instructor's final visit,

he will again meet the students for consultation, will lecture, and will conduct an examination. Students may enroll merely as readers and not be required to take the examination.

The subjects in which courses are thus rendered available for any town in California during 1901 are—philosophy, pedagogy, history and political science, Oriental studies, Greek, classical archæology, Latin, English, French, German, mathematics, astronomy, mechanical engineering, civil engineering, agriculture, horticulture, and entomology.

For the second term of 1900-1901, the following University Extension courses have been announced:

I.—Diplomacy. Five lectures at Berkeley by Hon. John W. Foster, former Secretary of State, on The Practice of Diplomacy. There will be two lectures on The Duties and Immunities of Diplomatic Representatives, two on The Negotiation and Execution of Treaties, and one on Consuls.

II.—Economics. Two lectures in the auditorium of the Young Men's Christian Association Building, San Francisco, by Professor Adolph C. Miller, on The Trust Problem. The titles are as follows: 1. Trusts: Their Causes and Advantages. 2. Trusts: Their Evils and Remedies.

III.—English. Six lectures in the Mark Hopkins Institute of Art by Assistant Professor Wm. D. Armes on The History of American Poetry. The titles are as follows: 1. Colonial and Revolutionary Poetry. 2. The Poetry of the Middle States. 3 and 4. The Poetry of New England. 5. The Poetry of the South. 6. The Poetry of the West.

IV.—Education. Nine lectures in the State Normal School Building, San Francisco, by Dr. E. C. Moore, on The History of Education. The titles are as follows: 1. The Educational Theorists of Greece. 2. The Schools of Greece. 3. Education at Rome. 4. Some Teaching Institutions of the Early Church. 5. The Schools of the Monasteries. 6. The Educational Reforms of Charles the Great. 7. The Schools of the Arabs. 8. Education among the Jews. 9. The Beginnings of the Modern Period.

V.—Commerce. Six lectures in the Mark Hopkins Institute of Art by Mr. Lincoln Hutchinson on The Growth of American Foreign Trade. The titles of these lectures are as follows: 1. Commerce and

Civilization. 2. American Shipping and Carrying Trade. 3. The Balance of Trade and National Welfare. 4. Where We Trade and What We Trade. 5. Fair Trade, Free Trade, and Reciprocity. 6. Trade and the Flag.

VI.—Japanese. A class in the Japanese language will be conducted by Mr. Yoshisaburo Kuno in the Mark Hopkins Institute of Art.

VII.—Chinese. A class in Cantonese will be conducted by Mr. Walter Fong in the Young Men's Christian Association Building, San Francisco.

